

AMERICAN

AUGUST • 1954

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY



This Issue ...

- SOURCE CUB CUT COSTS IN TV FILM PRODUCTION
- PUTTING A CHAMPIONSHIP BOUT ON FILM
- SHOOTING A BIG GAME FISHING FILM

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ON THE COVER

A BEHIND-THE-CAMERA GLIMPSE during the location filming of Universal-International's "Magnificent Obsession" co-starring Jane Wyman, Rock Hudson and Barbara Rush. Russell Merrit, A.S.C., directed the photography of the picture. Shown here is some of the equipment actually used in shooting on an outdoor location. The modified rack on a boom extended above the players, and the big air lamps used to supply all light.—Universal-International photo by Sherman Clark.

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Michael Slifka, member of International Photographers of the Motion Picture Industry, Local 644, shown with his Follow Focus equipped Mitchell 35mm NC Camera.

Mr. J. V. Mitchell
1115 North Hollywood Boulevard
Hollywood 16, Calif.
Dear Mr. Mitchell:

I have just received the Follow Focus Attachment and am very pleased to have it.

We are shooting with parallax follow focus Unit No. 3. Most of the work is play-backs in interiors and exteriors, and this new parallax with an NC camera is paying off in many ways. Production hours are saved because of the rapidity of movement with the light-weight NC, yet there is no fuss or bother when lining up dolly shots. Of particular note is the simplicity and speed with which the lens gear is locked and disengaged to rotate lenses. In rapid dolly shots, while zooming away from an insert, with this NC follow focus unit for the first time we have the proper gear speed ratio with a simple turn of the hand. The follow focus control knob, with its plastic footage dial on which lens footage calibrations can be transferred, is very conveniently located where it can be seen and controlled from any position when following focus on dollys. The dovetail adaptor is an excellent idea as it makes reloading a pleasure but still keeps the finder attached to the camera. The simple design of the unit for mounting and the cam roller releasing knob is first class in that it in no way hampers or interferes with camera operation.

Without a doubt this unit is a real find and I am sure it will be a great help to all who use it.

Sincerely,
Michael Slifka
1115 North Hollywood Boulevard
Hollywood 16, Calif.



The Follow Focus Attachment shown assembled here is easily installed and readily removed. Follow focusing control is quickly and smoothly accomplished through the use of the single follow focus control knob.

This long-awaited Follow Focus Attachment permits NC, Standard and 8mm Mitchell Cameras to be used for action shots moving forward or away from the camera. It assumes full control of picture framing and lens focusing—particularly at close, critical angles. Lightweight, the Attachment does not interfere with the use of any standard accessories and is supplied complete with brackets for mounting the matte box. Two models are available: 1, for use with the 16mm Professional, and 2, for use with the 8mm Sound Model (NC) and Standard Cameras. Write today for complete literature and prices.

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85% of the professional motion pictures shown throughout the world are filmed with a Mitchell

• AUGUST, 1954

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"Life-like color," the ultimate in the reproduction of color film, is now available to all producers of 16mm motion pictures. Now you can have your exposed film duplicated with perfect blending and balancing of tones. Your release prints will have a sensitive living quality—surpassing anything you have ever seen in clarity.

This is "Life-Like Color," the result of fifteen years of exhaustive research by the country's outstanding color engineers and technicians. It is now available to you exclusively through the laboratories of Telefilm Studios.

With "Life-Like Color," Telefilm Studios again contributes to its primary objective...to help the 16mm producer make better motion pictures. Telefilm's modern facilities and equipment for color printing...high fidelity sound recording (your choice of optical or electronic sound printing)...editing...tinting...special effects...and the skill and the know-how of the finest technicians in the industry are at your command.

*For complete information, visit Telefilm Studios,
or write for a descriptive brochure*

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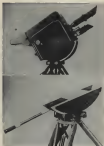
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Visit Telefilm Studios,
pioneer of commercial color

WHAT'S NEW

... in equipment, accessories, service



CAMERA CRANE HEADS

Easier, smoother panning and tilting of television cameras is made possible with two new crane heads introduced recently by Houston-Fearless Corp., 11809 W. Olympic Blvd., Los Angeles 64, Calif.

Positive balance of camera in every position is achieved; crane rotates around center of gravity, maintaining absolute balance at all times. In tilting, crane head rides on 4 phenolic-covered ball bearings in base, giving unusually smooth, steady and silent movement. Degree of tilt ranges from 30° down to 30° up. Adjustable tilt drag is provided. Panning is equally smooth; vertical load is carried on ball bearings. Drag adjustment is provided. Brakes on both pan and tilt action lock camera in fixed position.

Balancing camera, when extra long lenses and other accessories are added, is accomplished simply by moving top camera plate forward or back with lead screw.

One model is designed for monochrome TV cameras; the other for RCA color TV cameras. Both heads will fit all standard tripods, pedestals, dollies, cranes or hi-bats.

ZEISS LENS SERVICE

Offering service to all Zeiss lens owners on West Coast is Rennie Walsh Co., 520 W. 7th St., Los Angeles. For

corroated personnel are able to instrument check lenses, flashguns, shutter timing, etc.

TRIPOD DOLLY

A collapsible, three-wheel tripod dolly designed especially for easy mobility of cameras on location or in the studio is offered by Kodish Camera and Sound Engineering Co., 500 W. 52nd St., New York 19, N. Y.

Special features include unique center locking system that permits setting two or all three wheels in a parallel position for straight line dolly shots; screw clamps for securing tripod leg



tips to dolly; and ability to fold into a compact, easy-to-carry unit 23 inches in length. Net weight is only 14 lbs.

For literature and prices, write manufacturer and mention American Cinematographer.



SLATE AND CLAPPER

Priced below \$10.00 is a new and efficient slate and clapper combination for film producers which is available from Herman & Ball, 70 W. 45th St., New York 36, N. Y.

Featuring a special finish, lettering is permanently silk-screened on durable

Monomite. Overall size is 11" x 14". Supply of chalk is included with slate.

GUNLOCK CAMERA MOUNT

Designed for steadier operation of hand-held 8mm and 16mm cameras in shooting rapidly moving subjects is the Gun-Stock camera mount pictured



above. Made from a single piece of hardwood, it features a hollow compartment for film and accessories storage. Price is \$9.95 postpaid. Manufacturer is Medina Industries, Medina, Texas.

HIGH-SPEED PROCESSOR

A portable, high-speed, high temperature 16mm film processor for reversal, negative or positive with a speed capacity up to 115 ft. per minute is announced by Hills Mfg. Co., Lonsdale, Pa.

Pictured is company's Filmatic Model



el 16-HT which, where films such as DuPont's 930 or 931 are used, will effect processing and drying of first scenes and have them rewinding in a period of 2½ minutes.

Features include 1200 lb. capacity, bottom replenishing system, daylight operation, sprocket film drive and automatic temperature controls. END



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1¢ per foot

- Color Duplicating Stock furnished at cost if payment accompanies order—\$.668 per foot.
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16mm or 35mm

in 10 SECONDS!

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The perfect camera for the motion picture film maker working in both 16mm or 35mm color or black and white.

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- The same lenses, same motor drives, same sound kinks and accessory equipment used for both 16mm or 35mm — to convert simply change the magazine
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Write for brochure



presents colorink method

Manufactured by Drs. Glas, Lasko, Peiss



Booklets Catalogs Brochures

available from equipment manufacturers

Film Lab Notes

A 36-page illustrated brochure illustrating and describing the company's complete 16mm motion picture laboratory and its many varied services, and a file folder containing prior lists of all services offered are available to those in the 16mm motion picture industry from Byron Studios and Laboratory, 1236 Wisconsin Ave., Washington 7, D. C.

G-E Photolamp Data

Users of photoflood lamps will want a copy of the informative booklet titled "G-E Photolamp Data" issued by General Electric Company, Lamp Division, Nela Park, Cleveland 12, Ohio.

In addition to the descriptive data on G-E photolamps, exposure figures and movie making tips, the booklet also includes information and technical data on photoflood lamps and other types of lamps for motion picture illumination.

Editing and Film Equip. Catalog

A 36-page illustrated catalog of all the film editing, storage and shipping equipment and accessories manufactured or distributed by Neumax Products Corp. may be had by writing the company at 330 West 42nd St., New York 36, N. Y.

Company is said to be largest manufacturer of equipment of this kind.

Photography Study

"Photography for a Profitable Career" is title of new 36 page illustrated booklet available from New York Institute of Photography, which offers students of photography interesting resident or home study courses in both still and motion picture photography. Supplementary data which is included with booklet gives full information on the courses offered, costs of same, and terms on which they may be had. Write the company at 10 West 33rd St., New York 1, N. Y.

Projection Data

"Secrets of Good Color Projection" is title of interesting 12-page booklet published by Rudolph Manufacturing Company. It explains the importance

of proper exposure in filming in order to obtain color pictures which will screen well. It explains the importance of a top quality screen in order to secure the maximum results in color film projection.

There are several charts which will aid the film-maker-projectorist in determining quickly the proper screen width for movies or slides for a given distance and other information.

Copies may be had free by writing to the company at 1201 S. Telesan Ave., Chicago 1, Ill., Attn: Public Relations Dept.

Anti Equipment

The complete Aciri line of photographic and laboratory equipment manufactured by Arnold & Richter, Germany, and distributed in U.S. by Kling Photo Corp., is illustrated and described in a comprehensive 84 page brochure now available from Kling.

Equipment includes film developing machines, film printers, tape recorders, set lighting equipment, film editing equipment, and the Arnites cameras.

Copies are available to those in the industry making request on their business letterhead to Kling Photo Corp., 255 Fourth Ave., New York 3, N. Y.

Color Photography

"Color Photography Made Easy" is title of 96 page booklet published by Anaco, Binghamton, New York. It deals with the use and processing of Anaco Color film and Anaco Color Printer, and the exposure of Anaco color in motion picture photography. Price of booklet is 50 cents. Copies may be had from most camera stores or direct from Anaco.

Trick Filming

"Tips on Movie Making Tricks" is title of one of the newest "Tips" booklets published by Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Written for the amateur movie maker, it illustrates and describes how to make reverse motion trick shots, stop motion magic, ghost effects, distortion shots and time lapse photography. Every cine filmer can learn a lot from its 24 pages. Copies, which sell for 5¢, are available at camera stores or from Bell & Howell Co. direct.



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New 35 mm Model 2A
With 180° ShutterA TRULY GREAT
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and commercial
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Equipped with bright, right-side-up image finder, 4½x magnification. Solves all parallax problems. 3 lens turret. Variable speed motor built into handle operates from lightweight battery. Tachometer registering from 0 to 50 frames per second. Compact, lightweight for either tripod or hand-held filming. Takes 200' or 400' magazine. Write for free folder.

Minip now available.
16mm ARRIFLEX also available.

THE ONLY AUTHORIZED
CAMERA EQUIPMENT CO.
INCORPORATED IN BRUNSWICK, N.J.

letters

Paging Jim Blue

Would you please assist me in contacting Jim Blue, whose achievement in producing "Hanket" in 8mm was described in your April, 1956, issue.

In the article, it was stated that Blue's B&H 8mm "Sportster" camera was equipped with a built-in backwind.

I have a Keystone A 12 16mm camera that I would like fitted with a similar attachment; though Mr. Blue could tell me where I could have it done.

Richard De Mayack,
Rock Island, Ill.

• Mr. Blue's address is going to you by letter.—ED.

Reprint Request

In the June issue of your interesting magazine we have seen with much interest the pictures accompanying the article entitled "Hollywood's Greatest Underwater Venture." We would like to reprint this article together with the photos, giving your publication due credit, of course.

Raymond A. Beck,
L'Illustré,
Lausanne, Switzerland.

• We are glad to grant you permission to reprint the article. The original photos, however, are unavailable. We believe duplicates may be had from Walt Disney Productions and are referring your request to them.—ED.

Please rush to me (if available) the 12 cuts used in illustrating the yarn "Hollywood's Greatest Underwater Venture." Nice graphic splash, bonus—cup draw-up—just with captions and even without copy!

Jim Fink,
International Projectorist,
New York, N. Y.

Song From Singer

I work with a 70-DE and a tape recorder plus a Bell & Howell "202" magnetic recorder-projector. Here's hoping I can find a little more in American Cinematographer from now

on about 16mm sound film making to help me along.

Joseph Singer,
Milwaukee, Wisc.

• We hope to have a very interesting article for you in our September issue.—ED.

Article Suggestions

Any chance of a series of articles on the amateur level abridged from the text of "Principles of Color Photography"? Articles emphasizing the basic differences between Eastman, Ansco, and Agfa color film processes? Also an article on amateur processing of color film?

Hope to see more in future issues of AC on 3-D. Warner Brothers' latest (and last?) was technically perfect but Universal's "Creature From the Black Lagoon" in 3-D was not so good. Shown here in single-strip 3-D system called Pola-Lite, it was hard to view; the right and left images were far from steady. So I ask, "What is Pola-Lite? Did I miss your article on it? And last: I hope to see more on R. V. Bernier's "Naturama."

Jack Kane,
Pittsburgh, Penna.

• We're giving your suggestion for article series to our Editorial Board for consideration. The poor showing made by the Pola-Lite process which you saw was probably due to poor projection, which is usually at the root of most of the unsatisfactory screenings in 3-D. No, we did not publish an article on this system.—ED.

Waxes Interlock Plans

I have a problem. I would like to interlock a 16mm projector with an 8mm projector to make an optical printer. Do you know of an article or any book on this subject which would give me instructions on how to make the necessary mechanical interlock between the projectors?

Sam Suenstein,
Passaic, New Jersey.

• With the hope that one of our readers may be able to supply the information you want, we are publishing your letter herewith.—ED.

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Revolutionary

ARRIFLEX 16

The Only 16mm Camera with
MIRROR REFLEX SHUTTER
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Focusing and Viewing.



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The most exciting feature of them all for accurate framing and critical follow-focus, through the taking lens, even during the actual shooting. Image on ground glass is brilliant, inverted and right-side up, magnified 18x through a highly corrected optical system. No parallax, and no need for accessory finders.

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No need to stop a scene to wind a spring. New variable speed 5-watt DC motor with rechargeable battery pack, dry cell batteries, or with Transformer Rectifier Unit on 115 volts AC. Easily interchangeable with Spokenness Motor Unit (available as accessory).

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FOOTAGE & FRAME COUNTERS—for forward and reverse action.

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CONTINUOUS GRIP—provides a natural and firm grip for hand-held shooting.

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RETRACTABLE MATTE BOX-FILTER HOLDER—has stationary and rotating filter stages for color filters, polarizing filters, fades, dissolves, and other effects.

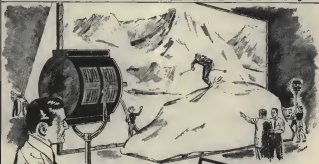
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**Camart TV Mike Boom
FOR STUDIO OR LOCATION**

- * Lightweight and practical mike boom for sound production or television studio use.
- * 13' boom arm with counter balance weight and steel stress wire support.
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Where speed is essential, cameramen prefer the CAMART slate and clapstick, with silk-reefs precessed characters on an special slate finish, for all professional production.

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BALTR LENSES MOUNTED FOR ALL
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The CAMART Tight wind adapter for Neumade and Moviola rewinds enables the speedy rewinding of film on cores without using reels or flanges. For 16mm or 35mm, complete with core adapter.

\$24.00



Camart Triangle

- * Heavy duty, sturdy clamps, exclusive Camart keystone footies prevents legs pulling away from center. Collapsible legs for accurate placement.

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15mm-16mm Sound Printing Head, designed for your model "D" or "J" contact printer. Convert your single-head printer now into a double-head printer for high production output.

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**Synchronous Motor Drive for
16mm Projectors**

Especially designed to drive all Bell & Howell and Ampex 16mm projectors at synchronous speed.

The synchronous motor drive can be instantly attached to projector and taken off at any time. No special technical knowledge required for installation and servicing.

The synchronous motor drive is complete with base plate. Common plug for cable and power switch, and a set of reduction gears.

Write for more details and prices

NOTE: When ordering, please give correct film and model of projector.

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DESIGNERS AND MANUFACTURERS OF
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INDUSTRY NEWS

The Technicolor selenium-meter-driven follow-focus device has been adapted to the new Basch & Lough CinemaScope lens by J. P. Van Wormer of 28th Century-Fox camera department.

The simplicity and improved results achieved by selenium systems have been proved by Technicolor and the system is now standard equipment on all of their cameras. Now the focusing problems which arose because of the revolutions necessary to change focus with a CinemaScope lens, have been overcome by Fox engineers through the adaptation of the selenium device.

"TV Handbook For Motor Clubs" is title of an interesting publication recently issued by the American Automobile Association which contains a great deal of helpful information for the independent producer of television films.

Written primarily as an aid to the small and independent automobile club or association as a guide in producing and using TV films for promotion, the text describes how such films can be put to work to benefit the clubs, and there are detailed explanations of the various types of promotional and advertising TV films such as spot announcements, participation programs, etc.

For the small group with limited resources, it tells what equipment is necessary to make TV spot films and then outlines simple film making procedures.

According to American Automobile Assn., copies of the handbook are available to readers of American Cinematographer without cost. "With an increasing number of AAA motor clubs making their own motion pictures for television use," the company says, "the handbook suggests certain standards and procedures which we hope will be helpful."

For your copy, write Mr. Edgar Parsons, Dept. of Public Relations, American Automobile Assn., 1712 G Street, N. W., Washington 6, D. C.

John G. Capstaff, the Eastman Kodak scientist who in 1914 improved the photographic reversal process and made possible inexpensive home movies, retired July 1st after 42 years with the company.

A prolific inventor, with more than sixty odd patents to his credit, Capstaff worked on optical filters, photographic solutions, special instruments and equipment, processing systems, and color photography.

His research played an important part in the development of the lensular process of color photography on 16mm film placed on the market in 1935 by Eastman. This was the original Kodachrome film which brought color to amateur motion pictures for the first time.

For his key inventions, which formed the basis of amateur movies, Capstaff received a Marconi Pioneer Award of the National Association of Mfrs. in 1940. He was a familiar figure at meetings of the American Society of Cinematographers where he was a frequent honored guest.

Three of the first Bell & Howell 16mm CinemaScope lenses to come off the assembly line were delivered to Walt Disney Studios in Burbank. They were mounted on Moleks Auriflex cameras for use by cameramen in the field shooting footage for forthcoming Walt Disney short subjects to be released in "5mm CinemaScope."

One of the C-Scope-lensed cameras was used by a Disney cameraman, during the shooting of "20,000 Leagues Under the Sea," to make a complete record in 16mm color and CinemaScope of the shooting of the Jules Verne story. The film is to be used in exploiting "20,000 Leagues" on TV and also in schools and colleges.

A ten-fold increase in the light output of Bell & Howell's Design 5205 film printer will speed the production of 16mm and 35mm prints. It will also afford more uniform light.

A new super high-intensity lamp is responsible for increasing the light at the printing aperture from 20.2 to 215 foot candles. The company claims this is ten times as much light as is provided by any other existing 300-watt printer.

Other improvements in the printer include a new dowser shaper, which allows lamp to be positioned to the desired color temperature, and an air duct frame to hold filters in slots surrounded by air streams.



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Sound-Track Densitometer, complete
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125V, 60 cycle AC. \$220

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Accommodated by directors, editors, animators, cutters, lab technicians, inspectors, spotters, etc. Films clearly viewed while in motion, forward or backward. No jostle, gates or other pressure results in cause scratches or obscures. Single frames may be inspected without heating the film. Optically perfect magnifier causes sharp undistorted view of entire picture area. No lensmovement or oscillating periscope film stop or mechanical noise—no complicated film threading—no stopping or breaking of film—nothing to wear out or cause trouble. \$199.90

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Takes 17 1/2 mm Film



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Here, under one roof, on entire building devoted to practically every conceivable need of the production equipment including processing, recording and editing of motion picture film—a stock more varied, more complete than any in the industry.

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Nothing like it on the market!

Ideal for TV, broadcasting, film recording, etc. Takes place of 8 or 8 miniature microphones. Easily switched from omnidirectional to cardioid. Extremely smooth response and wide range in the cardioid pattern. Plus, plus its slight rise in upper range when used in non directional, make Telefunken the world's most advanced microphone. Immune to temperature or humidity changes. Responses: ± 4 db 20-15,000 cps. 20/50, 200/230 dbm, balanced. Size 7 1/2" x 1 1/2". Weighs only 4 oz. Includes portable power supply unit, cable and plugs. \$499

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South Dakota State College
Twentieth Century-Fox, Inc.
U.S. Air Forces
Southwest Film Laboratory, Inc.
Cine Associates
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University of Iowa
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Western Pictures
Filmscope, Inc.
Antarctic Manufacturing
South Dakota State College
Hallmark Picture Production
S. Recording Co.
Dallas Jones Productions

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Paramount Pictures Corp.
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PORTABLE RECORDING SYSTEM**



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1 FIRST STEP in preparation for shooting marist of recent Marcialao-Charles title bout was analysis of huge arena provided in Yankee Stadium. Camera crews were halting cameras, lights and film near to top of partial area before another was completed.



2 TO PROVIDE adequate light for film and TV coverage of bout, thirty-four No. 4 Photofloods mounted in sections were installed in framework above the ring lamps, which were good for six hours of continuous burning, provided over 400 foot-candles of illumination.



3 DIRECTOR of Photography Freddy Fendman takes a final light reading at ringside before start of bout, relayed information to cameramen on parallel. Cameras, using 50" tele lenses, were set at 1/8. Gulfard No. 3 film was used and developed by DeLuxe in New York.



6 THREE MITCHELL hi-speed cameras (in row) recorded action at 72 frames per second for slow-motion analysis shots, three Mitchell standard cameras, one with a 17 inch lens and two with 10 inch lenses, shot action right at 24 frames per second.

Putting A Championship Bout On Film

Organization and pre-planning paid off handsomely in well-rounded film coverage of the recent Marcialao-Charles title bout. Eight cameramen using six Mitchells and two Arriflex cameras covered fight from every angle, at 24 and 72 fps.

By CHUCK AUSTIN

Photos by the Author

PICTURES OF THE recent Marcialao-Charles title bout were viewed in the nation's theaters by millions of fans via two mediums—film and television. The latter method brought the event to fight fans as it occurred via closed circuit TV. The film presentation of the fight was the result of smooth organizational work on the part of Leslie Wink, head of Wink Films, New York City,



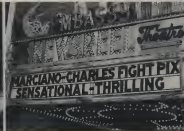
3 CAREFUL pre-planning before start of bout secured top camera coverage of action. Producer Leslie Wink covered ring, using Mitchell Sander to determine best camera angles, also positions for cameramen who were to shoot on ringside with hand-held cameras.



4 QUICK—with only minutes to go before start of bout, the Mitchell 22mm cameras are set up and checked, ready to roll. Three TV cameras on adjacent parallel covered fight for the DuPont network for closed-circuit telecasting of event to theaters.



7 FIGHT ACTION as seen by cameramen on parallel. In right foreground, at edge of ring, can be seen cameraman Charles Brown, Jr., covering action through an Ariflex 22mm camera while cameramen Doug Brown on opposite side of ring covered action from that point.



8 THE RESULT, only a few hours later, thanks to carefully planned camera work and fast, efficient processing of negative and prints, the Marciano-Charles fight picture was exhibited as a major attraction on many of the nation's theater screens.

and a staff of eight top-flight cinematographers who recorded the entire match in both standard and slow-motion speeds to produce one of the most dramatic light films ever brought to the movie screens.

It was Wink who produced the first fight film as 3-D when he and his camera crew recorded the Marciano-Walkott championship bout in Chicago last year with stereo filming units made up of both Mitchell and Camerone cameras.

This year's Marciano-Charles bout was filmed in black-and-white in 35mm with six Mitchell cameras, plus smaller

Ariflex hand-held cameras picking up closeups of critical action at the ring side.

After the ring had been built inside the Yankee Stadium, the rows of seats set in place, and a framework built over the ring for the photo lamps, two giant parallels were erected for the TV and motion picture cameras. Early in the afternoon preceding the fight, camera crews began hoisting the six Mitchell cameras along with their tripods and other equipment to the top of the parallel. The cameras were quickly set up, power lines were run up to supply cur-

rent for the camera motors, and a period of alignment and testing was begun.

At the same time, electricians were mounting thirty-four huge metal reflectors above the ring and fitting them with No. 4 Photofloods. These were to furnish illumination of a volume of 600 foot candles, which would provide a wide exposure range for both the film and TV cameras. The cameras fitted with 10-inch telephoto lenses, for example, were able to operate at a stop of 1/8.

Of the six Mitchell cameras mounted high on the parallel, the three at the

(Continued on Page 411)

India's First Feature In Gevacolor

"Pampash," 70-minute Gevacolor feature is first all-color film to be produced, processed and printed entirely in India.

By FREDERICK FOSTER



THE CAMERA as well as reflectors were mounted on flat-balanced beams in finding most of the picture. Here it was set up on shore for one of the few scenes photographed on land.

A MOVIE camera beam was made from a telegraph pole. Cameraman Marcello sits precariously on the far end to make a vital scene shot, while group of assistants lend balance at the other end.



THE "BIG THREE" of "Pampash" whose enterprise, initiative and courage made possible this first color film from left: Siva Mita, writer-director, Carlos Marcello, cinematographer, and leading against the Siva Camerette, Anshel J. Patel who financed, processed and processed it.

NOT ALL THE explorations of color film processes are conducted in Rochester and Hollywood. In addition to Technicolor, Cinecolor, Pathcolor, Eastman Color and Ansco Color, to name the most prominent of American origins, elsewhere in the world color films such as Agfa, Ferrasite, and Gevacolor are finding their niche in feature film production.

The last named is a product of Belgium, yet perhaps one of its most zealous proponents is Anshel J. Patel, of Bombay, India, who also is exclusive distributor of Gevacolor motion picture films in India. Patel, in addition to his wide and varied enterprises, also operates the only complete color film laboratory in the far east. He built it especially for the processing of Gevacolor, for without adequate processing facilities, the use of Gevacolor among India's vast motion picture industry would necessarily be limited; processing then would have to be done in some distant country.

More recently, the use of Gevacolor film for feature productions was given further impetus when Patel personally produced India's finest feature-length color production, "Pampash," in 35mm Gevacolor, filmed entirely out of doors.

Inspired partly by the desire to vindicate the new Gevacolor process, and partly by a long-repressed ambition to make a feature film, Patel conceived the idea of shooting a picture in the Kashmir province of India, where the riotous profusion of colors in the world's most beautiful springtime combines with ideal sunlight to provide the perfect testing ground for any color film.

The more concentration of color sequences was not the film pattern sought by Patel; there had to be a story which, as it unfolded on the screen, would distill something of the

(Continued on Page 414)

MOST of the action takes place on a dilapidated bargeboat on Lake Dal. Here cameraman Marcello has set up his 35mm Gevacolor crew on the boat deck for a scene at Simla for "Pampash."



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PRODUCERS of industrial, educational and training films would not be able to turn out the professional jobs they do without the independent film, sound and title labs. Facilities and experience of the latter now equal the best to be found in the major studios.

The Film Laboratory— Your Partner In Production

Independent film laboratories give the non-theatrical film producer all the production advantages of a major Hollywood studio.

By CHARLES L. ANDERSON

INDEPENDENT LABORATORIES in the United States servicing independent film producers now number over a hundred. The independent lab is not only essential to the fast growing non-theatrical film production field, but without it, few motion pictures produced outside Hollywood would have the professional embellishments that have come to be associated with professional productions.

When a major Hollywood studio plans a production, there are no limiting factors to contend with with regard to film developing, special effects, titles, or sound recording. Most of the majors have their own labs which provide these services right on the lot.

The growth of independent film production in recent years in both 16mm and 35mm has seen a comparable growth

in laboratories equipped to render the finest professional services to the independent producer. The old established industrial film producers, a great many government film production centers, and the majority of the big industrial firms who maintain movie making departments long have been steady patrons of these labs; indeed, with the extensive service which the independent labs now offer, such film producers probably could not have attained the important positions they now hold.

Every day, of course, hundreds of new 16mm and 35mm motion picture projects are started outside of the theatrical film field, and in some cases by film makers not entirely familiar with the scope of the services offered by the motion's film, special effects, title and sound recording laboratories. To familiarize the independent film producer with the services available to him to the end that such knowledge will make it possible for him to greatly enhance the professional quality of his films, is the purpose of this article.

The first time you read a film lab's price list you'll probably wonder why such a wide array of different services are catalogued. All you really want, it seems to you, is to have your film developed and printed. But professional film production requires more than just this. Invariably there are special photographic effects, fades and lap-dissolves required that will give your film the necessary smooth, professional "look" on the screen. And then there are titles to be made, sound to be recorded, and editing and cutting to be done. Shooting the picture is just the beginning.



CAREFULLY controlled processing is offered independent producers of 16mm and 35mm films by film labs coast to coast, enabling them to achieve the same high quality that is found in the best theatrical films.

Let me say that the average laboratory makes it a point to be as helpful as possible to the neophyte embarking on his first professional production. Sometimes, of course, it appears to the lab man that the movie business consists of two types of film makers: former 35mm producers who are switching to 16mm, and former 16mm movie makers graduating to 35mm and producing TV or industrial films. Sometimes, also, it seems the latter have an advantage over the old experienced film producer who often has to learn entirely new procedures for setting up his films for release printing.

The two basic laboratory processes for commercial motion pictures, as most readers probably know, are the negative and reversal methods. Negative-positive, the standard in 35mm, is directly comparable to still photography, where the negatives from a camera are used to make positive prints. In the reversal process, film exposed in a camera is developed to a positive image with total qualities similar to the original subject. Color film transparencies and amateur motion picture film are familiar examples of reversal.

In the negative-positive process, a production unit sends exposed but undeveloped negative to the lab and receives back a positive print of the developed negative. The editor uses these positive prints, or "dailies," in putting together his work print of the picture. When the work print has been approved, either the studio or laboratory cuts the original negative in conformance with it. Prints



A PRODUCER and his representative watch an audience record session for picture being rushed on screen shows in a laboratory which specializes in comprehensive sound service for the independent film producer. In background are sound mixer and music operator working records.

for showings may be made directly from this edited negative.

With the reversal process, there is no original negative but rather a "master positive." A work print of this film is made on reversal stock. Some producers project the original film when selecting the best takes before ordering work prints; and a few do part of their editing with the original. Release prints are

made either by the reversal process or by a duplicate negative for printing in the negative-positive fashion.

Most color release footage is made directly from the color reversal original. Black-and-white prints, in orders of 3 or more, are generally more economical in the dupe negative method. Dupe negatives give a better quality, too. B&W prints from color originals offer the same two optical methods.

The lab situation gets a bit more complicated when you need fades and dissolves. The standard method for producing these effects in 35mm is to print special low-contrast positives, known as "fade grains," for each scene affected. The lab effects-man rephotographs the positives in an optical printer, incorporating the desired fades, dissolves, and wipes.

When making release prints or dupe negatives from 16mm color or B&W reversal originals, fades may be added by merely dimming the printer light source. Lap-dissolves require double-printing, and therefore the picture is set up in A-B rolls. (See "How To Edit A and B Rolls", *Amer. Cinematographer*, April, 1950—Ed.) The outgoing scene is on one reel and the incoming one on another. The laboratory prints the A roll first, which includes all footage up to the first dissolve. At this first dissolve, the printer light fades out and only leader stock runs through until the light fades on for the incoming scene of the second dissolve. Then the B roll is printed.

(Continued on Page 601)

COLOR RELEASE prints and B&W dupe negatives are made with traveling movie effects facilities in this shop printer. Movie reel at left controls light reading color original and rear stock at right. Photo by Calvin Company.



High-speed Negative Speeds Production

Encyclopaedia Britannica Films, Inc., one of first to use the new Eastman Tri-X high-speed negative in production of classroom films.

By ANDREW M. COSTIKYAN

Director of Photography, Encyclopaedia Britannica Films, Inc.

EVEN BEFORE THE call sheet was posted our crew had heard rumors about our next job. Destination: Washington. D.C. Personnel: full camera crew, plus cameraman, unit manager, the director-producer. Assignment: authentic background shots in every corner of the nation's capital. Later these would be cut into the series of educational government films we'd return to stage at our home studio. Altogether, the amount of work equaled that on a feature picture.

For an assignment like this in an earlier day, the crew would have worked far into the night loading two trucks and the carry-all to be ready for the early start. Now, all that has changed. In no time at all a single one-ton truck had been loaded. That was it. We were set. And we felt like pioneers in the movie business, because a new film emulsion had forever changed the method of production.

As movie history goes, it hasn't been too long in coming. A steady progression

from various wet plate techniques to dry plates; flexible film supports; improved color sensitivity; most recently, integral color emulsions—paralleling these, great advances in emulsion speeds, sensitivities undreamed of a few decades ago. High speed film has been the blackbird chased by the producer of educational, documentary and industrial pictures alike. In these fields mobility, photographic agility, spatial limitations, and pictorial ex-

cellence place severe demands on the producer; but the addition of these elements frequently builds the cost-limited production to major stature. Yet, until this year, countless dynamic, story-telling scenes have been struck from scripts because they'd require complex electrical rigging and hundreds of man-hours in preparation—far too costly for the small producer's budget.

Now we have new ultra-high-speed



LONG AN Selah Cammotto and Tri-X negative. E-B's camera crew was able to shoot scenes such as this on the columns of the House of Representatives in Washington, D. C., without the need for cumbersome lights. From left are motion picture Producer John T. Belmont, and Executive Cameraman Michael A. Corle.

emulsions. Several are available or imminent but the experiences here noted are based on our use of the new Eastman Tri-X pan negative film, Type 5253. Films for classroom use, as produced by Encyclopaedia Britannica Films, are released in 16mm. These in which the medium is most effectively and economically by used in black-and-white are shot in 35mm, whereas most color subjects are filmed directly in 16mm. For this reason our use of Tri-X has been in 35mm, though we understand that equally good results are being obtained by producers using the 16mm Tri-X negative.

(Continued on Page A12)

FRAME ENLARGEMENT from the clip of famous 35mm Tri-X sequence of scene for E-B's classroom film "The Congress," showing Armed Services Committee in session. New "cooled" quality obtained, thanks to absence of studio lights.



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Sensitoflex—New Photometric Exposure Measuring Device

by JOHN FORBES



WHEN MOUNTED in the Eclair Camerette, the Sensitoflex is known as the Came-Rader. Here operator is shown moving the flip-up control that moves the tiny photo-cell over the groundglass within the Rader—can operate the measuring observer through the Rader eyepiece. Attached to tripod (lower right) is the photometer which records the light response of the Came-Rader.



DIAGRAM of the Came-Rader. The ground glass is indicated at A, while the tiny photo-cell is indicated at B. As arrows indicate, this may be moved vertically and horizontally so that every point within the frame area may be read by the cell. The meter readings appear on the photometer at C.

CONSIDERED ONE of the more promising of inventions for calculating exposures for cinematography is the recent development of French engineers, A. C. Coctant. It is a tiny light-measuring device known as the Came-Rader, which is built into motion picture cameras and which is capable of measuring exactly the luminosity of all points in a scene to be photographed—this, by exploring selectively with a small sensitive probe lens by 3mm in size, the whole image at a point within the camera's optical system. (See "A Built-in Exposure Calculator for Motion Picture Cameras," *American Cinematographer*, February, 1955, Pg. 68.—ED.)

Until recently, almost all that was known of this device was what had been set down in the technical publications of the industry. Today, the Eclair Camerette is available in the United States, as well as in France, with this built-in exposure-measuring device, according to Benjamin Berg, U. S. distributor.

What this photometric measuring instrument does is permit the cinematographer to obtain selective sectional readings of the overall scene as viewed through the Camerette's reflex finder. In the late model Camerette having the measuring device built in, the operator may observe the peering of the picture area with the tiny photo-cell through the finder eyepiece.

Fig. 1 shows the Camerette (with film magazine removed) having the Came-Rader device built in. With his finger on the probe control, the operator observes the tiny measuring cell move across the picture area defined in the finder. At bottom right is the readoutmeter to which wires leading from

(Continued on Page 406)



THE SENSITOFLEX (shown left) functions same as the Came-Rader, but affords convenient means of reading scene brightness selec-



tively without carrying camera around the set. Typical use of the Sensitoflex is shown at right. The instrument weighs but 22 ounces.

HOW TO PRODUCE top quality industrial TV films in sound and color at a price local advertisers and sponsors could pay, was the dilemma faced by Robert Young Studios, Indianapolis. "With new television stations coming in to Indianapolis, we decided to venture into this motion picture field after many years in the industrial and commercial still picture business," said Mr. Young of the Indianapolis studio. "Through the usual trial-and-error method we started about two years ago with an Auricon Cine Voice 16mm, single-system sound camera. Progressing steadily, we soon found it necessary to compete, quality wise, with some large national firms, but the high cost of necessary equipment would have priced our work out of the local market."

Now the Indianapolis firm has hit on a plan that gives local sponsors the quality they desire at a very economical price. Working with Indianapolis agencies to prepare the material, the Young Studios now uses two Cine Voice cameras—shooting all film on regular daylight Kodachrome instead of the commercial Kodachrome in order to get a sound track right on location. All film is shot on location with full sound—initialing background noises, for a totally natural effect. Then a black and white work print is made and each scene given a number. A description of each scene is made and numbered on a file card. After reviewing the work print sufficiently to become familiar with each scene, the studio cuts the rough story by juggling the file cards. Each scene is then picked up by number according to the card and spliced together, leaving the full length of the scene including the number.

This can then be reviewed and changed to suit everyone, including the sponsor, by eliminating undesired scenes and cutting to length necessary for com-



A BLACK-AND-WHITE work print is made from the Kodachrome reversal original and each scene is given a number. Description of scenes is written on numbered 3x5 index cards and the film then cut according to the order of the cards following a pre-editing arrangement.

Short Cuts Cut Costs In TV Ad Film Production

By ARTHUR ROWAN

mentary to be written later. A second is made of the number of the scenes to be used and their sequence. The work print is then cut further, each scene shortened to its desired length and the action

matched. Upon approval of the sponsor or advertiser, each scene of the color original is then cut and spliced together in proper sequence. Color original scenes, however, are still left longer than the work print by at least twenty-one frames.

The next step is to re-record a sound effects track from the original sound track on the color film. This re-recorded sound track and the original film is recut and synchronized according to the work print. The work print is used for the narrator by passing. Then a magnetic

(Continued on Page 40)



TELEVISION advertisement and spot films are shot on 16mm daylight type Kodachrome with an Auricon Cine Voice single-system sound camera, which provides a fully-synchronized sound track with picture. Later, track is re-recorded with sponsor's narration mixed in.



THE PRIZE: A cinematic shot to highlight a film on big game fishing. Here the composition and timing is perfect and produces a purely pictorial effect bound to excite any audience.

If you want to demonstrate your professional movie making ability; if you want to film a subject that will sell,

SHOOT A BIG GAME FISHING FILM

BY CHARLES W. HERBERT, A.S.C.

Western Ways Photos by Tommy Lark.

NEARLY EVERY SERIOUS amateur movie maker at some time or another has dreamed of making a film that would sell, or at least one that would earn for him recognition in the professional field.

Such filming accomplishments have been realized by a few who happened to be in just the right place at the right

time, when some event of importance was taking place. They had their cameras loaded, were alert to the subject possibilities, were steady under the excitement, and came up with an important document, which sold. Others have found an unusual subject, stayed with it, and eventually produced a worthwhile film.

Film subjects which have the greatest chance of sale are those which carry the greatest general interest, contain spectacular or dramatic action. Take big game hunting or sports fishing for example. Here are two subjects replete with thrills, drama and pictorial interest for just about everyone. Out of casual fishing trips to out-of-the-way spots have



AFTER THE introductory sequence, your fishing film should jump immediately to the meat of the subject—catching the big fish. Here you must have already been brought to gulf and a lookout is busy atop the cabin of the boat searching the sea surface for the telltale fin that indicates another potential prize lurking near.



THE STRIKE Now the big fight to land the fighting creature begins, while the cameraman records the action over the shoulder of the fisherman.

STRIDING but general A glimpse of the big game, lighter of the deep made with a telephoto lens and with camera on tripod.



come some exceptionally pictorial and interest-packed films, made by cine cameramen who had the imagination and took the pains to produce story-telling movies.

In this article I shall cover the making of a film on big game fishing. The general pattern, however, may also be applied to a film on hunting. A film on either subject should consist of the following four essential parts:

- 1—Preparation or introduction.
- 2—The quest.
- 3—The battle and the victory.
- 4—The celebration.

Big game fishing naturally offers more opportunity for spectacular action and a wider variety of scenes and camera angles—so that's our subject.

There is one fundamental requirement that must be considered and arranged before you even dream about doing a film on big game fishing. Unless you own your own boat and thus are able to dictate its operation on the water, you must be sure to arrange for adjusted cooperation from the owner or operator of any rented or borrowed boat you may use. It is important that you merge your talent with that of the boat operator to the end that your united objective is to catch and play big fish where and when your camera will have the best chance of recording perfectly-framed and properly exposed scenes—in

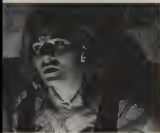
short, good usable footage which will fit together into a smooth continuity when edited.

The areas for big game fishing are numerous, but none, perhaps, surpasses Guaymas, on the west coast of Mexico. Guaymas is just 260 miles south of Nogales, Arizona. It is easily reached by rail or by automobile over the new West Coast of Mexico Highway that begins at Nogales and continues to Mexico City.

(Continued on Page 403)



HAPPY MOMENT COMES when the hard-fought-for prize is safely landed aboard the boat. When you fail to get this shot while at sea, you can re-stage and shoot it later.



CINE HOBBYIST WITH A FUTURE

How intensive study of professional films
influenced one London amateur's movie-
making technique.

By HAROLD BENSON

RECENTLY I witnessed the screening of 170 feet of the most astonishing motion pictures I have ever seen. The "cinema" was a small projection room in a North London suburb. The film was all the footage so far shot for "Les Prisonniers," an adaptation of Guy de Maupassant's famous short story. The projectionist was also the script writer, director, producer, cameraman, and editor of the film, which is his first serious production. His name? Kevin Brownlow. His age? Sixteen.

There have been teenage producers before, of course. But I doubt if any of them have shown as much promise in all their work as is apparent in the truly remarkable seven minutes of "Les Prisonniers." The control and the understanding shown by this youngster would do credit to a hardened pro.

A feeling for filmic expression usually comes with years of experience. How, then, has young Brownlow managed to handle his ambitious subject with such fluency?

His intense study of film technique and history provides the answer. Fascinated by film ever since he can remember, Brownlow has built up a library of 142 films, all unobtainable from commercial libraries and almost all valuable rarities.

As he bought such film, so he hunted out all the information he could find about it. Credits lists, production details, contemporary comments and reviews were read and copied until he felt confident he had exhausted every possible source. He spent—and still does spend—hours after hour in the information department of the British Film Institute, the British equivalent of the Museum of Modern Art Film Library.

The result is that he has absorbed the finer points of technique from the old masters of the cinema. His repeated screenings of the lesser-known works of Griffith and von Stroheim have helped him to think visually, and have also made him unusually apprehensive of the merits and defects of current releases. Pride of place in his collection at present belongs to the Abel Gance classic, "Napoleon," a rarity among rarities.

All Brownlow's work is done on 9.5mm., a gauge still very popular in Europe, though it enjoyed only a brief spell of life in America about twenty-five years ago. Apart from its size, the most obvious difference between it and 16mm. is the single row of sprocket holes which runs down the centre of the film. 9.5mm. equipment is con-

(Continued on Page 410)

PRODUCTION STILLS from 16-year-old Kevin Brownlow's 9.5mm. monochrome film, "Les Prisonniers," showing results of his low-key lighting technique, using a single photoflood lamp without reflector.

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HOLLYWOOD STUDIO PRODUCTION

Feature and television film productions for which members of the American Society of Cinematographers were engaged as Directors of Photography during the past month.

AMERICAN SOCIETY OF CINEMATOGRAPHERS

FOUNDED JANUARY 8, 1919, The American Society of Cinematographers is composed of the leading directors of photography in the Hollywood motion picture studios. Its membership also includes non-studio cinematographers and cinematographers in foreign lands. Membership is by invitation only.

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ASSISTANT ARTISTS

HARRY NEUMANN, "Barney's English."

COLUMBIA

HENRY FREULICH, "Angie's Wake," Technicolor.

METRO-GOLDWYN-MAYNE

ARTHUR F. ARNOLD, "The Glass Slipper," Eastman color, wide-screen.

WILLIAM MELLOR, "Red Day at Black Hawk," Technicolor, wide-screen.

JOHN SEITZ, "Many Rivers To Cross," Eastman color, CinemaScope.

PAUL VOGEL, "Jagter's Darling," Eastman color, CinemaScope.

PARAMOUNT

ROBERT BUREK, "To Catch A Thief," Technicolor, VistaVision.

DANIEL L. FAPP, "Blue Haze," Technicolor, VistaVision.

LOYAL GRIGGS, "We're No Angels," Technicolor, VistaVision.

REUNION

JOHN L. RUSSELL, JR., "The Atomic Kid"

RKO

JOSEPH LA SHELLE, "The Conqueror," Color, CinemaScope.

20TH CENTURY-FOX

LUCIEN BALLARD, "White Feather," Technicolor, CinemaScope.

CHARLES G. CLARKE, "Black Widow," Color, CinemaScope.

MELTON KRASNER, "Dementia," color, CinemaScope.

JOE MACDONALD, "The Racers," color, CinemaScope.

LEO TOVER, "Carnegie," Technicolor, CinemaScope.

LEON SHAMROY, "There's No Business Like Show Business," color, CinemaScope.

UNIVERSAL INTERNATIONAL

WILLIAM DANIELS, "Foolish," Technicolor, wide-screen.

HAROLD LIPSTEIN, "Chief Crazy Horse," Technicolor, CinemaScope.

E. L. METTY, "Man Without A Star," Technicolor, wide-screen.

CLIFFORD STINE, "Sensé Signé," Technicolor, wide-screen.

WARNER BROS.

ELIAS CARTER, "The River Changes," Warner Color, CinemaScope.

LEE GARDNER and RUSSELL HARLAN, "Land of the Pharaohs," Warner-Color, CinemaScope.

CHARLES LANG, "Young at Heart," Warner Color.

J. PEPPERELL MARLEY, "Drama Boy," Warner Color, CinemaScope.

TED MCCORD, "East of Eden," Warner-Color, CinemaScope.

WILLIAM SKALL, "The Silver Chalice," Warner-Color, CinemaScope.

HARRY STRADLING, "Helen of Troy," Warner-Color, CinemaScope.

INDEPENDENT

STANLEY CORTEZ, "Black Tuesday"

BURNETT GUFFEY, "Prince Hal 36"

CARL GUTHRIE, "Long John Silver," Technicolor, CinemaScope.

RAY JUNE, "Day of Triumph," Eastman color, wide-screen.

VERGIL E. MILLER, "Unhatched," wide-screen.

RAY BENNARAN, "Stranger On Horseback," Technicolor.

ROBERT SURTEES, "Calhoun," Eastman color, Todd-AO, CinemaScope.

GILBERT WARRINGTON, "The Black Puma," Ameco Color, wide-screen.

TELEVISION

(The following directors of photography were active last month in photographing film for television in Hollywood, or were in contract to direct the photography of television films for the production season.)

LUCIEN ANDREOT, "Where Were You?" Ken Murray Productions. "It's a Great Life," Eyedee Corp.; "The Life of Riley," Hal Roach Studios.

JOSEPH BROC, "Treasury Men in Action," American National Studios, Inc.

WILLIAM BRADFORD, "Gene Autry," Flying A Productions.

FLOYD CHIDSEY, "Royal Canadian Mounted Police," 5 & 5 Film, Ltd.

GERGE DEKANT, "Four Star Theatre," Four Star Productions, Inc.

ELLSWORTH FREDERICKS, "The Desires Day Show," Demarc Productions.

HENRY FREULICH, "Captain Macknight," Screen Gems.

FREDERICK GATLEY, "Mystic of the Town," Ruston-Gent, Inc.

AL GIBBS, "The Hall of Ivy," Television Programs of America, Inc.

BEN KLING, "Forsythe Theatre," "An Argonaut With Teeth," Frank Webster Productions.

JACK MACKENZIE, "Public Defender," Hal Roach, Jr. Productions.

ERNEST W. MILLER, "Ready Jones, Space Ranger," Island Reed Productions.

NICK MURRAY, "The Lone Wolf," Gram-Kramer, Inc.

KENNETH PEACHE, "Adventures of the Falcon," Federal Telefilm, Inc.

ROBERT PITTACK, "The Lone Ranger," OM TV Productions, Inc.

JOHN L. RUSSELL, JR., "Joe Palooka," Guild Film.

WILLIAM SHENNER, "The Weather," Linds by Parsons Productions.

MAK STENGEL, "Liberace," "Life With Elizabeth," "Theresa Zabach Show," and "Frankie Little Show," Guild Film.

WALTER STRENGE, "Waverlost," Island Reed Productions.

STUART THOMPSON, "Lambo," Robert Maxwell Associates.

JAMES VAN TIEREN, "I Married Joan," Jean Davis Enterprises and "Hep, McHep," Mickey Rooney Enterprises.

Santa Fe Film Award

"Arts and Crafts of the Southwest Indians," a 25-minute color film produced for Santa Fe Railway by Ernest Kleinberg of Los Angeles, received an "outstanding sponsored film" award in the 5th annual presentation made at Town Hall Club, New York, by Scholastic Teacher Magazine.

In April, the film was also awarded a certificate of merit from the Film Council of Greater Columbus (Ohio).

The film features today's Indian artists among members of the Navajo and Pueblo tribes.

SHOOT A BIG GAME FISHING FILM

(Continued from Page 309)

Another reason for selecting Guaymas is Tommy Jamison, who operates a big game fishing fleet of boats there and is always ready and willing to cooperate with photographers who wish to make a picture of "fishing for the big ones" in the bay of Guaymas. Tommy maintains offices at both the major hotels there—the luxurious Hotel Playa de Cortes and the well-appointed popular Hotel Miramar.

Best time for fishing at Guaymas is during the summer months when the marlin, sailfish and dolphin are running in the clear, warm waters of the Gulf of California. Tommy's boat captains know the fishing waters like a Manhattan cop knows his city beat. To enable fishermen to promptly reach areas where the big fish are running, and with a minimum loss of time, Tommy uses a simple to search for and spot the big runs of game fish. An alert ship-to-plane-to-shore radio network relays information to the boat captains and guides them to the day's fishing grounds.

But before you start out for a day's fishing and filming, you'll have important preparations to make such as checking your camera, deciding which accessories and spare parts to take along, etc. Be sure to allow an extra amount of film, because you will be working on a subject where you cannot control the condi-

tional action; you will probably expend a lot more film than you planned just in getting those important and spectacular shots of game fish jumps. Be sure to bring along a good steady tripod and provide a method of anchoring it securely to the boat in case you encounter rough water; here a lightweight tripod triangle with clamps will prove a big help.

It will prove beneficial, too, to practice beforehand removing the camera from the tripod quickly so that you won't miss important action shots that require holding the camera by hand. Being able to dismount the camera quickly in such instances may provide some of your most thrilling action shots. Here it is important to hold the camera firm and steady, and this should be part of your beforehand training.

Where you want to capture wild, uncontrolled action at great distances from your camera, it's a must to have one or two good telephoto lenses with matching finders, and it's well worth the time and effort to practice quick changing of lenses before going into action with a fighting marlin doing its stuff. Naturally, a camera with lenses already in position on a turret speeds up this changeover.

A small "raincoat" for your camera

(Continued on Page 404)

Berndt-Bach Opens New Auricon Plant



Auricon Camera's new modern home in Hollywood

BERNDT-BACH, INC., manufacturer and world-wide distributor of Auricon lenses mounted on film cameras and equipment since 1951 opened its new and modern plant at 4900 Rossmore Street, in Hollywood, last month.

The new office and plant facilities were especially planned by Berndt-Bach engineers for the highest efficiency in the

design, development and production of high-quality, precision motion picture cameras and kinescope recording equipment for the film and television industries.

Special facilities have been provided for research and development of natural-color film equipment for television, major studio and educational use.

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is a handy accessory that keeps the ash spray from clogging up the lenses while waiting for something to shoot. It surely invites failure to pack your camera away to protect it when you are waiting for a good shot to show up. On this job you have to be ever-ready to shoot when the action happens. Provide yourself with a suitable case for your accessories and film, which will enable you to remove any article without searching around or taking out something the first. Keep this close by your shooting position.

Work out a system best suited to your own habits, a system that will insure quick and plain marking and storing away of exposed rolls of film so that during the excitement of changing film in the middle of good action there is no chance for you to pick up an exposed roll thinking it is unexposed.

Other accessories which will prove helpful are filters, lens-cleaning solution and tissue, oil and an exposure meter. And if you can afford it, an extra camera might serve the day for you.

If you can team up with another cameraman on a joint venture, one of you can shoot the general views while the other makes the matching closeups.

The preparation sequence can be built up in many different ways: stage and shoot a conference with your fishing coaches, studying maps brochures and timetables. The den of a seasoned fisherman, with hunting and fishing trophies in the background is an interesting setting. Still other shots of your companions checking fishing tackle, buying new tackle, making reservations by phone, telegram or letter will make good tie-in sequences. A cut-in closeup of a letter or telegram or a map with a finger tracing the route and coming to rest on the destination works nicely too. By breaking this scene into two parts you can show your first stop at Nogales, Arizona, right on the Mexican border. Then by going into live action bring in scenes of local Mexican atmosphere, to get closer to your location.

Or to speed up action, go direct to recording the formality of obtaining a Mexican tourist permit and clearing the Mexican customs office. Whether you go by automobile, train, bus or plane, you still have to go through the same formalities which do provide some directly-connected and interesting action for your story.

If you go by automobile there will be opportunities to pick up typical local shots, and you will be thrilled with the possibilities offered by the new modern aspects in the capital city of Hermosillo.

Going by plane you can pick up shots of boarding a modern air liner and then an air view of the countryside and the fine city of Hermosillo, and wind up

with imposing air views of Miramar Bay and the hotels and beach homes there.

Guaymas, the Hotel Playa de Cortes and the sights along the shore of the bay are so picturesque that you could make a film on this subject alone. But that would be a travelogue and you are out to do an action Big Game Fishing reel, so better get going. Besides you will probably need all your film for those fishing scenes that only come once and don't wait for any cameraman.

You can bring in local atmosphere as you check into Tommy Jamison's fishing office for your boat reservation. Here there are usually marlin and snafish from the previous day's catch hanging up for display. In making a shot here, be sure to have the fish in the background, then move in for a closeup as your fishermen examine the demons of the deep. Good action comes when you have a hand stretch out the bag and on the back of the fish.

Filming The Quest sequence comes next. Shoot the fishing party going aboard; cut in the name of the boat is a closeup, show the deck boy casting off the line, a closeup of a finger pressing the starter button on the boat, tilt down to the water as it churns up from the propeller; bring in a closeup of the captain at the wheel and of your party getting set in the special revolving chairs in the stern of the boat.

Try to arrange your departure so that other boats will be going out at the same time. Use them for the general views of the boat under way. As you go along there will be opportunities to pick up shots of pelicans diving in the water and large flocks of gulls following the boat, hoping for a handout. Make shots of fishing tackle being reeled and be sure to feature the special bait which the boat brings along, and include a detailed closeup of how it is set on the hook. As you approach the fishing grounds you can make some different "on board" shots that give the feeling of going fishing, but don't spend too much time now, shoot up the roll of film you started out with and get a fresh roll in the camera so that you can stand by for a strike and real fishing action.

You can include a nice sequence of the seaplane spotting the fish and sending word back to your boat. Of course, you can't be in two places at the same time, so concentrate on fishing and plan to get the seaplane action another day.

The Battle and Victory segment is next on your shooting plan. While you are waiting you can practice picking up imaginary fish jumps in your finder and so develop a definite plan on what angles you will use when you are shooting the fish . . . on the line . . . It may take hours for the first strike and it might come any moment; whoever is fishing will certainly help you and warn you as

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else but at sea. Obviously it would be alright to include portions of the boat in such scenes.

With luck, it should be quite possible to photograph the whole foundation of your fishing film in one day. However, you should be prepared to go out again with the boat in case you failed to get the breaks the first time. There is one great advantage of making a second trip: you have had the chance to think over how you covered the story on the first trip, and to figure out better shots or to pick up shots which you missed on the earlier trip.

A smart cameraman will keep a record of every scene he makes, or better still have another person do this for him. In making a picture of this kind, the experienced cinematographer works from a scene list or shooting script, which has been carefully prepared before shooting begins. While such a method is not absolutely necessary, still it is just another one of the things a cameraman can do that will tend toward professional perfection.

At the close of this second trip, as the boat is headed back to the hotel dock, watch out for opportunities to pick up some "extra" shots of the play of the light on the water, interesting or colorful cloud formations, the turbulent wake of the boat, or the bow cutting the water.

For the closing, "Celebration" sequence, your best shooting opportunities will come if your boat docks while there still is light enough to make shots of the inevitable ceremony of hoisting up the catch, and of the posed angler having his picture taken as he stands alongside his prize. An interesting touch would be an insert shot of the usual signboard, with data written on it about the size, weight and kind of fish, the date caught, etc.

If you wish to add still further to this closing sequence, you can make shots of a group of fishermen sitting around the hotel cocktail lounge, at Tenney Jamison's office, or at the side of the swimming pool as they swap yarns about the day's fishing trip. Their happy, satisfied expressions can best be reflected in a series of brief closeups, with a slow fade closing the last scene in the sequence.

No C-Scope Newsreels?

The move by 20th Century-Fox to interest exhibitors in the possibility of a color CinemaScope newsreel has met with an initial rebuff, due to the inevitable higher rentals, according to a recent report in *Daily Variety*.

Fox has long wanted to convert its newsreels to the CinemaScope format plus color, some as is being done with its short subjects.

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FILM LABORATORY—PARTNER IN PRODUCTION

(Continued from Page 393)

ed onto the same raw stock. This time, the printer light remains out while the previously exposed footage runs in contact with first part of the B roll. The left fades on while the incoming scene of the dissolve moves across the printing gate. Because the fadeout of one scene is printed over the fadein of another, the final effect is a smooth lap-dissolve.

Thiomphe millimeter B&W and color motion pictures are inextricably a product of the negative-positive process. In the beginning, 35mm Ansco Color was a reversal process, but it has since been converted to neg-pos.

Most of the 16mm color originals are photographed on reversal film such as Kodachrome and Ansco Color, and it will probably be some time before a 16mm color negative is on the market. Of course, color prints from these originals are also reversal. Labs are just now beginning to make a few 16mm prints on color positive stock from 35mm color negatives.

More B&W 16mm production stills reveal than negative film. Most labs outside Hollywood and New York encourage these customers to photograph on reversal. This procedure is generally accepted for 16mm industrial and educational work beyond those cities. In one lab's brochure the customer is cautioned that, "Negative film tends to pick up scratches, dirt, abrasions, etc., more readily than the 'tougher' reversal types. With 16mm's smaller size, the defects show up prominently on the screen. . . . Camera negative splines print through to the positive prints, and show on the screen as white flashes." Other statements in the brochure maintain that the original isn't protected in printing, as when dups are made from reversals, and that release printing requires printer-light changes.

However, several laboratories in Hollywood and New York turn out excellent prints of pictures shot on camera negative. Apparently, it's all a matter of what you order. If negatives are carefully handled in dust-free labs and cutting rooms and given the care they deserve, they are not going to show dirt and scratches. Negative splines will show up when they're not made on a professional splinter with narrow overlap. Many producers assemble their negatives and leave the final splicing to the lab.

A laboratory can print directly from camera negative, or from a dupa negative. This latter method is preferred when many fades and dissolves are involved. For fades only, a producer orders (1) a master positive from his nega-

tive and (2) a dupa negative printed with fades from the positive. For both fades and dissolves, he puts the master positive on A—B rolls and makes his dupa negative from them. But when only a few effects are wanted and the picture will not have a large print order, the takes involved are generally duped and cut into the original negative.

It is easier for a lab to err in making dupa negatives than in most any other function of its service. When you get poor dupes, the best advice is to either switch to reversal or find another lab. Master positives should be made on special fine grain, high-resolving power duplicating positive film rather than regular release positive stock. Quite often, excellent negative-positive work is found at labs also handling 35mm film.

Motion picture laboratories may be divided roughly into two classes: 1) straight labs and 2) service companies. The first specializes in film developing and printing, with perhaps tiling and splicing services included. These is the second class are usually complete organizations offering just about any film service a producer may need. Many are film producers themselves with an imposing roster of clients. Service labs are especially helpful for those film makers who do not wish to invest heavily in equipment or to have to go to more than one company for processing, sound recording, art work, music clearances, etc. The more complete service laboratory offers the handy "one-stop" advice.

On the other hand, the average lab which confines its service to processing and printing only, often will rent you a cutting room and a Moviola. You may find their rates, especially in B&W, a little lower than some of the other companies charge. A general organization's most helpful service is probably their flat-rate sound recording. For definite prices per reel, a producer receives sound recording, studio use, a narrator to read his script, background music, sound film, and processing. He may also receive supervisory help.

One good way of becoming acquainted with the services a lab offers is to carefully study its price list. First item is usually Negative Developing. Note here whether they develop negative, reversal, or both. Reversal labs customarily develop sound negative, though. The next item is Dailies Work Prints. This is the price you pay for prints to use in editing the picture. If both negative and reversal are handled, the latter dailies might be included in a separate reversal section.

Fine Grain Prints, sometimes also called Masters, are low contrast positive

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prints on special stock. They are used to print dups negatives. Fine grains may be considered equivalent to reversal originals, except that their emission position is different due to their being prints.

Dupe Negatives can be classified under a few subheadings: *Picture* refers to straight prints from fine grains or reversals; *Sound* refers to prints from sound track positive; *Composite* refers to a negative with sound and picture together for convenience in release printing; *A-B* refers to prints made from fine grains or reversal film in A-B rolls; and *Temp Dupe* is a cheap negative printed from a work print to get duplicate copies of the work print for the sound department and others.

Release Printing begins with the *First Trial Composite*, or *Answer Print*. This shows you what a print from your edited negative and sound track looks like. Following approval of the answer print, *Subsequent Prints* are ordered, and their price often depends upon the size of the order. Replacements are sections of print less than a reel in length made for replacing damaged film.

Color or Kodachrome Printing may refer to both work prints and release printing. The latter is done *Sound or Silent* and straight or *A-B* effects. This gives four different prices for color release work in each quantity classification.

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The various labs have slightly different working methods. Some will notch your film to control the printer light and fading device, while others, such as Telefilm Studios in Hollywood, put a magnetic coating mark on the film edge or notch a separate control film instead.

The film printers used by professional labs are equipped with a device that controls the brightness of the printing light. Thus, the light intensity may be adjusted manually or automatically to conform with each scene in the reel as it passes through the printer. (Sometimes there is a small additional charge for printer light changes on small orders.) Focusing light control is very important in color film printing as a means of modulating both the scene brightness and color saturation.

The maximum length of each printing reel is usually 400 feet, 600 feet, or 1200 feet, including leaders, depending on the individual lab. A few laboratories print from deep negatives only and do not accept original camera negatives for printing purposes.

The length of fades and dissolves varies with some companies. It's necessary that you know how many frames in length your lab has established for this procedure when editing the work print for effects. Some labs offer a charge.

Many labs offer certain specialty services in addition to their standard laboratory work. Telefilm, in Hollywood, can vary the color quality as well as the brightness of the printing light in scene-to-scene control. The George W. Colburn Laboratory in Chicago offers low contrast color prints from originals having too much contrast. Both Telefilm, and William A. Palmer of San Francisco have facilities for electronic sound track printing. Morichik in New York is geared for large quantity Kodachrome printing at minimum prices.

The Calvin Company, Kansas City, Missouri, has facilities for release color printing with traveling mattes. The latter control light reaching the printing gate and allow wipes to be made in addition to the usual fades and dissolves. Calvin is probably the only independent lab which develops its own Kodachrome print stock.

For more comprehensive details of the services offered by laboratories, the reader is urged to phone or write the one he contemplates dealing with and request a copy of the company's catalogue and price list. Among the "service" laboratories are Byrnes, Inc., Washington, D.C., Telefilm Studios, Hollywood; George W. Colburn Laboratory, Chicago; and The Calvin Company, Kansas City, Mo.

Labs offering fine film processing service only in 8&W and color include

Consolidated Film Industries, Hollywood; Precision Film Laboratories, Inc., New York; Morichik Film Laboratories, Inc., New York; and Pathe, Hollywood Film Enterprises, and General Film Laboratories Corp., all of Hollywood; and National Cine Lab., Washington, D.C.

Laboratories which offer special effects services are Ray Mercer Company, Filmmakers of Hollywood, and Cinema Research—all located in Hollywood.

More complete details and the addresses of most of these companies are to be found in their advertisements which appear regularly in *American Cinematographer*.

HOBBYIST WITH A FUTURE

(Continued from Page 460)

considerably cheaper than 8mm., but film stock is more expensive.

Brownlow works entirely in monochrome. The slimmest of shoe-string budgets would look absurdly extravagant beside his expense sheet. With pocket money the controlling factor, he has to save for film stock over a period of months. Already more than a year has passed since he shot the first scene. He anticipates a final footage of about 300 ft. (The running time of 9.5mm. is the same as that of 16mm.)

To see Brownlow directing his cast is an engaging sight. Small for his age, he is literally dwarfed by his actors, most of whom are many years his senior. Yet he is not flustered by the age gap. He knows the push he wants, and he rebars and rebars until he gets it. The players may not exactly cover before this pint-sized prodigy, but they obviously respect his air of authority.

This is itself in no mean feat on Brownlow's part, for he picked up most of his cast in restaurants and in the street. He has adapted Murnau's story to a modern setting, but one of his biggest problems remained the uniforms of the German soldiers. With some trepidation he approached a costume job off Broadway. He explained his needs and his restricted resources to such effect that the costumer not only let him hire the uniforms at fantastically reduced rates, but volunteered his own services for the part of one of the soldiers. Needless to say, his offer was immediately accepted, and he is now one of Brownlow's most enthusiastic players.

Prominent among the striking qualities apparent in the footage-to-date of "Les Prisonniers" is the dramatic inte-

rise lighting. It is an expensive, so exactly right for its purpose, that it conjures up visions of great hordes of photo-floods and armies of lighting technicians.

In actual fact the players hold the light (repeat light) as position for each other's shots, and Brownlow comments that he merely "put it where it looks as if it ought to go." Incredible as it sounds, he uses just one photo-flood, without even a reflector.

Attention to detail in another of this youngster's films. The last interior needed for most of the action required only a large fireplace as an essential item. Brownlow was offered the use of premises with a fireplace which looked as if it had been built for the purpose. But when he saw the first few shots he knew at once that on film the set-up looked artificial.

He decided to build an artificial fireplace in the hope it would look more like the real thing. One of the cast constructed an impressive looking affair in an ancient garage from a piece of planking, old newspapers and cardboard, and the whole thing was painted and weathered in rock. A string of onions, a pot of soap, and the result satisfied even Brownlow's scrutiny.

Another production story of this owner, or rather one-boy, five unit business, the hazards he is prepared to undergo to assure the correctness of

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every detail. He wanted to tilt up from a plate to a girl serving soup. As he rehearsed he noticed with horror that the girl's blonde hair was blurring with highlights. A visit to her hairdresser's had spotted the resemblance to a lady friend's daughter which had first made Brownlow approach her in a local milk bar.

"Yes," he told me, "we had quite a time trying to get her hair back to what it ought to have been. We damped it down, and finally soaked it, but it was no good. With all those shining highlights shining the scene we had to retake the shot a few weeks later."

I can think of few amateurs twice Brownlow's age who'd risk spelling

their leading lady's hair-do for the sake of realism, but then Brownlow's enthusiasm is so infectious that it carries all before it.

I had another look at "Les Prisonniers" before I left to confirm my first impressions. If anything it strengthened them. Camerawork, lighting, composition, direction and editing are among the most accomplished amateur work I've seen. Kevin Brownlow obviously has quite a future in cinematography.

At least, so I thought until I questioned him farther. Then, "Become a professional?" he asked with surprise. "Oh, no! One week's all right as a hobby—but I want to go in the Navy!"

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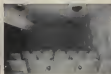
(Continued from Page 204)

The series of classroom films designed to describe the workings of our government, called for a fairly large amount of on-the-spot coverage in our National Capitol. Planned to illustrate the complex, yet fundamental facts of our political heritage, they needed the authenticity that good educational principles require, the real life situations as they occurred on the political scene. So we went on our way to spend some time in Washington "peeking in" as it were on the activities of various government agencies; in committee rooms of the

Senate and the House, in the corridors of the Capitol, in some of the thousands of government offices that form a part of our government structure.

We needed to photograph the interior of the Supreme Court itself, see the bench from which the greatest judicial decisions have been read. Our "conclusion" called for scenes of the President's office, his desk, the atmospheric touches that are part of the daily activities surrounding the biggest job in the world. We would look into the President's Cabinet room, where many of the nation's

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great policies are shaped. We might ride with the Senators on the little subway that connects the Senate office building with the Capital itself. And we should be able to put our audience so fully into the whispering gallery of Statuary Hall that perhaps they might feel the presence of the ghosts who helped build the mighty structure of our nation.

Our early tests with the new film indicated that shooting at a speed of ASA 400 produced a full, rich negative; that even at a speed of 650 there was no serious loss of shadow detail in average subjects. Pushing our developments a bit, we produced satisfactory images shooting at ASA 1000, though grain size under these conditions began to prove a problem. At normal development we found grain appreciably no greater than in medium speed emulsions, with good scale and contrast. We plunged into the Washington job with only one previous experience of using this film in production, and we still felt rather nervous and unbelieveing of our new baby.

Our camera selection was an Eclair Camerette, which we felt would provide good maneuverability, light weight, and, of course, speed. Its 200° shutter added a small margin of exposure which no cameraman can ignore; its range of lenses, from an Angemieux 18.5mm to a Kineoptik 100mm was adequate for any situation. The 18.5mm, by the way,

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proved the work-horse in the right locations we found ourselves in so often. The quick-change magazines were a boon when it became necessary to switch from our Tri-X back to conventional emulsions for exterior use. And this is a camera that could be used when necessary for hand-held pickups without the limitations of spring-wound cameras.

Lighting equipment, like our cameras, was designed for great maneuverability . . . heavy enough to carry maximum loads, yet compact enough to be picked up and moved in a hurry. A new, special wiring system was devised for this job, making it possible to spread small light units around large areas at as many different points as required. The largest lamps we carried were 750-watt spots and "Colortran" Series, and the bulk of our lighting load was to be borne by reflector floods and spots of the "Birds-eye" type. We planned on using many photoflood lamps, as we would be running into a lot of direct current where our "Colortran" transformers could not be used.

Prior to the arrival in Washington of our major equipment and the balance of our crew, test shots were made at primary locations to determine just to what extent we could rely on the natural light, present and where and in what way we would call on auxiliary lighting units. For this purpose a hand-held Eyemo was used, shooting approximately five feet on each camera angle. These test rolls were unrolled in the laboratory in California, since strips were returned to us within a couple of days for our examination. On the basis of these preliminary tests we were able to proceed to the main job for the following week.

Advance top-level arrangements had been made, of course, for our crew to photograph the specific operations in which our director was interested. Some of the more important of these involved several of the best-known and most active congressional committees. Our assignment called for footage of these committees at work. Thanks to our new film, it was actually possible for us to move into the committee rooms and, with little more than two or three accent lights placed in corners or behind tables, to photograph scenes during actual committee meetings. In most rooms we were working at levels of from 10 to 40 foot candles, with our lenses set somewhere between $f/2.0$ and $f/3.5$. Where there were large windows or fluorescent lighting, we occasionally found levels as high as 64 foot candles, but in nearly all cases we were shooting scenes which, before the day of Tri-X, could not be shot at all.

One of the most challenging photographic problems met was filming Statu-

ary Hall in the Capitol. This is a large, semi-circular hall, with a radius of more than 160 feet, surrounded on the perimeter by statues of American statesmen. Until 1852, the members of our House of Representatives had met in this room. Shooting between the hundreds of tourists who were sightseeing through the hall, listening to the guides as they whispered their messages across the "whispering gallery," it was our job to make dramatic scenes showing the partial silhouettes of these statues, whose ghost voices would later be heard on the sound track delivering their deathless lives. Behind the statues we placed strings of small lights, mostly reflector floods, and we did the same with the entire diameter of the front of the hall, and half the arc of the remaining semi-circle. A few 750-watt spots were used from the front for accent fill. With only an occasional interruption to the normal stream of tourist traffic, we were able to shoot these scenes and the associated closeups of the statues. With a back-to-front light ratio of about 8 to 1, we could expose for this dramatic sequence at about $f/4.0$.

The Supreme Court is perhaps the most impressive of all our government buildings. The most impressive part of the building is inside the main courtroom. Here we spent the better part of a day trying to capture on film the momentous role our Supreme Court has played as a vital branch of our democracy. We were photographing a room in a building, and through the use of dramatic light, camera movement, creative angles, we aimed to recreate in the minds of our audiences some of the real-life situations that have come to pass here.

We worked at a time when the court was not in session. This enabled us to achieve certain artistic effects that would be otherwise impossible. We were able to place lights at the base of the marble pillars behind the bench, between the pillars along the sides, and high in the rear of the courtroom. Our lighting was planned so that we would be able later to match to smaller-scale reproductions of the court to be erected in our main studio for certain Epysone sequences that would become part of the finished films. Here, again, through the use of our high speed Tri-X film we could photograph artistically what would have been difficult to do even reportorially before.

One of the most important in this series of teaching films is "The Presidency." The script writers called for shots inside the White House itself, the center of the executive branch of the government. Our interest was not the personal side of the President's life, but the symbolism of his functions as head

of the government. It was most gratifying to us when we were granted limited permission to photograph in the press wing of the White House which includes the President's study as well as the Cabinet room.

Our time here was extremely limited, and with but three light units we made our scenes with exposure to spare. In the Cabinet room we were shooting a dark mahogany table flanked by dark leather-covered, high-backed chairs, yet we found good exposure at $f/3.5$ using two 750-watt spots, and a "Colortran" head bounced off the ceiling for general indirect fill. The President's office presented a similar situation, and we were helped there by more natural daylight filtering through the large French windows. The President's hornrimmed glasses lay in the center of the desk just as he'd left them a few minutes before. It's hardly necessary to say, that we outdid ourselves framing these into meaningful shots. The main entrance to the building we shot with no extra lights at all, utilizing only the practical lights as we found them, and getting a beautiful negative at $f/2.8$. In less than an hour and a half we covered four rooms of this building, exposing some 700 feet of Tri-X.

There were many more interesting, challenging locations. But without this amazing new film we could not have done this series one quarter as successfully as we did. To be sure, there are lots of ways to skin a cat, and no doubt substitute footage could have been devised as in the past; yet here has been provided for us a new emulsion which has eliminated, to a large extent, one of our greatest limitations of the past—having enough light on remote locations. With the help of Tri-X Pan, we were able to bring to the classrooms of America a real slice of reality as we found it at the heart of our government.

INDIA'S FIRST FEATURE IN GEVACOLOR

(Continued from Page 268)

romance, the glamour, the beauty and charm of Kashmir. As it all had to be authentic, it naturally had to be enacted in the actual locales. And so it was that Anshul J. Patel's "Pangab" became a celluloid feature of more than passing merit.

The story, written by Eara Mir, who also directed it, concerns a little mute orphan befriended by an old man and his wife who dwell with two daughters in a dilapidated houseboat on Lake Dal. The wife at once takes a dislike to the child and makes her the household drudge. One day while her adopted

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persons are away, the child accidentally sets fire to the houseboat and is herself seriously burned. She is chastised by her foster mother and subsequently disappears. Only the Old Man of The Lake, to whom she had often turned for solace, knew that the child had set out in a canoe on the lake, where often great storms suddenly arose, and would never return.

While this may not seem the sort of plot that would justify a feature-length production by Hollywood standards, it should be remembered that Indian pictures are made essentially for exhibition in India; they follow a much different format and, as in the case of "Pazupah," inevitably they are fantasy—pictorial poems—and therefore unfold at a much slower pace than pictures made here.

Both producer Patel and Director-writer Mir were resolved that the keynote of the picture should be authenticity in the utmost degree and to the last detail. The story had to fit the locale and atmosphere. It also had to achieve the inspired level of fantasy in keeping with the extraordinary beauty of the setting and with sufficient substance to engage the interest of a world in which Kashmir and Dal Lake are only names.

Mir wandered around the lake for weeks for atmosphere and inspiration, while he built up the fortitious

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legend bit by bit out of the things he saw and people he met.

Thus, every last of the film was shot on the spot for authenticity. This gives to "Pangosh" a documentary character of unique and inestimable value. Every bit of costume, every action, every spectacle—marriage, dance, race and revel—the whole business of life upon the lake, are grandly presented exactly as they happened, and have happened for countless generations.

Despite the prehistoric environment in which it was produced, photographing "Pangosh" was not entirely a picnic. Shooting the picture on the treacherous waters of Dal Lake with cameras balanced delicately on flat-bottomed boats rocked by the slightest movement of the water or from squalls that spring up without a second's warning, was a difficult as well as a dangerous business.

In the beginning, Paul himself did the photography—the whole project started originally as a holiday filming venture—then he engaged cinematographer Carlos F. Marrero to take over the camera, after plans for the production had been enlarged to feature-length.

An Eclair 35mm Camerette was used throughout the production. Heavier camera equipment could not be used because of the narrow streams and lake channels, and the rugged terrain the little company had to traverse.

Sometimes the crudest but nontheless ingenious innovations were used in the filming. For a house shot, a long timber, similar to a tall telegraph pole, was inserted as a crude crane stay, a lake houseboat and extended out over the water. In a hastily constructed set nailed to the far end of the pole, cameraman Marrero sat and filmed houses and crane shots, while four natives, seated on the other end of the pole provided the necessary balancing weight and maneuvering. This interesting rig may be seen in one of the photos on page 350.

Paul held his shooting activities to within an eight-hour day, and the picture was completed in four weeks. It was photographed "wild," and lip sync sound was dubbed in later at a Bombay studio. Today, prints of "Pangosh," running 7000 feet in Geacolor, are available in a number of languages, including English, French, German, Spanish and three Indian dialects. At the present time a version is also being dubbed in Japanese.

In 1945 Mr. Paul started Film Center, his film process laboratory at Varanasi, Bombay—the only color laboratory outside of Europe and the U.S.; subsequently, in 1950, he launched the now internationally-known concern, Pathé-India. Incidentally, he should not be confused

with still another well-known Patel, a Bombay publisher.

When A. J. Patel started his color lab, many were skeptical about his ability to process color film. Today Film Center has an impressive record of having successfully processed 7 color features and 30 short subjects, totalling in all ten million feet of Geacolor 35mm film.

Patel's equipment purchases are phenomenal, mostly from the U.S., information about which he gleaned from American technical journals. (Patel was one of the very first in India to subscribe to American Cinematographer.—Editor)

In addition to the Eclair Camerette, he owns several Mitchell cameras, Mole-Richardson lighting equipment, a unique giant camera crane which his own technicians designed and constructed, and countless other equipment, all of which enable him to produce motion pictures having all the technical quality of the best American product. "Pangosh," incidentally, is the first all-color film to be produced, processed and printed entirely in India.

SENSITOFLEX

(Continued from Page 290)

the photo-cell are connected and which indicates the brightness of the picture area read by the cell.

With a scene brightness measuring device such as this, it is possible for the cinematographer to hold his lighting range down to fine tolerances, where the photography demands such critical semiotic control. A typical application is TV film photography where it becomes necessary to hold exposures within a very narrow range of scene brightness.

But more important, perhaps, for this field of motion picture photography is the new hand-held selective light measuring device also developed by M. Constant. Titled named the Sensitoflex, the device, pictured in Fig. 3, is an accurately-operating photometric remote measuring instrument which affords instantaneous evaluation of the brightness of the several characteristic points within the scene.

The Sensitoflex is calibrated in accordance with the 21 steps of standard sensitometry. Thus with TV film transmission demanding prints of limited contrast range, it is a simple matter for the TV film cameraman to light his scenes to more closely accommodate the requirements of the TV film transmission system.

In use, the Sensitoflex is held up to the eye by the cameraman, who scans the scene and takes readings of the various light and dark areas. What he sees in the eyepiece of the Sensitoflex

is a ground glass image of the scene reflected through the instrument's three-inch lens in the center of the ground glass is the tiny photo-cell lens by 3mm in size. To read the brightness of a selected point within the scene, the Sensitoflex is aimed at the scene and moved until the photo-cell covers the point to be read. The brightness response is recorded on the dial which is also observable in the finder eyepiece.

Thus, let us say it has been established that a given television film must be photographed with a brightness range between 10 and 14 (on the Sensitoflex dial). The operator simply checks all the various highlight and lowlight areas within the scene with the Sensitoflex to determine if the various points fall within this range. If they do not—say, for example, where a certain brightness area is above point 14, the set illumination is diminished at this point until it is brought down to the desired level. Obviously, the instrument is ideal for insuring correct lighting of faces and other bright areas of importance within the scene.

The Sensitoflex weighs only 25 ounces and is customarily worn around the neck by the camera operator or director of photography. Two types are presently available: 1) Model B designed for black-and-white cinematography, which may be equipped with special attachment for color photography; and 2) the TV Model which is supplied on special order and is fitted with a micro-photo-cell whose scale of sensitivity more closely approximates the lighting range demanded by TV's microscope tube.

This interesting new light measuring device, whether used with the Camerette (shown in an described above) or as the hand-held Sensitoflex, has great possibilities in the field of scientific photography, and for photography of very small objects as in microphotography; and again, for the photography of distant scenes or objects where the cinematographer is unable to approach the area to obtain a light reading in any other way.

For studio use, the director of photography working on a very large set is able to stand at the camera position and evaluate the light at any point within the set.

Both the Camerette with the built-in Cine-Rinder and the separate Sensitoflex instrument are soon to be demonstrated before industry cinematographers in Hollywood and New York by Benjamin Berg.

Use of industrial films has grown to where at least seventy-five big companies such as Santa Fe Railroad and Standard Oil, now have their own film studios.

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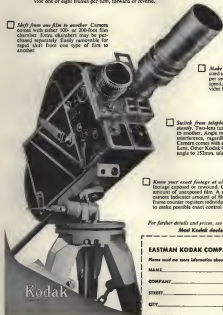
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